

Happy Husband Interested in Divorce Laws



In Picture Theaters

CAPITOL—Ethel Clayton in "Young Mrs. Winthrop," "Edgar and the Teacher's Pet," the first of a series of Booth Tarkington boy comedies; St. John in "Ship Ahoy," Pietro Floridia's English opera, "Paolella."

BROADWAY—Priscilla Dean in "The Virgin of Stamboul," for the first week of an indefinite engagement; Hugo Janssen's "Poodle Pup Follies."

THEATRE—D. W. Griffith's latest production, "The Sign of the Cross," with Richard Barthelmess and Clara Seymour in the cast; Bray animated cartoon; Chester scenic.

DUNBAR—Wallace Reid in "Excuse My Duds," a comedy in comedy entitled "Squeaks and Squawks."

WALTON—Dorothy Gish in "Mary Ellen Comes to Town"; "The Champion"; a Charlie Chaplin revival.

MISS O'NEIL AS RAIMUNDA - FRIEND WIFE, GIVES FRIEND HUSBAND - MR. WALDRON ONE AWFUL BAWLING OUT. JUST THE SAME - IN SPANISH AS IN AMERICAN STYLE

YOU HAVE BROUGHT SHAME TO THIS HOUSE

YES- I LOVE HER

YES! I LOVE HIM!

CHARLES WALDRON as ESTEBAN

ANNETTE WESTBAY as ACACIA STUCK ON HER STEP-PAPA

NANCE O'NEIL as RAIMUNDA

BRAGG
BELMONT TH.

New Pianist on Keith Circuit

Ethyls Baker, the nineteen-year-old pianist featured in Harry Fox's new vaudeville offering in the Keith theaters, came to New York only a few months ago from Kansas City, alone and unheralded, in search of a career as a concert pianist. An offer to do a "bit" in an entertainment one afternoon secured her a contract to use the skill that she soon signified to be able to appear in vaudeville with Harry Fox and is now being besieged by music comedy companies. Her experience had seemed to show that New York is not so cold to unknown artists as has been supposed. Perhaps that is why Miss Baker is strikingly good-looking and has not been held against her.

boy, the census taker came to our house in Malden, and in my father's absence my mother answered the necessary questions. I was playing about her knees at the time, paying little or no attention to what was going on, when she said, "I wish you had been born in Ireland. It was the first time I had ever heard the word Ireland, or heard the question of anybody's nationality under discussion, so you must know how amazed I was."

"Well, those words 'I was born in Ireland' made a lasting impression on me. Years afterward, when I had become a humming tune from nowhere, I found myself singing as suddenly I found myself singing certain words to that tune. The words were 'Ireland must be Heaven, for my mother was born there.' For years and years afterward, such a tune I was not singing or whistling a real song. 'I was humming that couplet.' Finally I wrote a song around the theme, using the lines 'Ireland, Ireland, and that song turned out to be one of my most successful efforts."

"During my school days in Malden, where my father attended the same grammar school from which Mr. Montgomery had graduated only a little while before, I wrote hundreds of songs, every one of them inspired after the manner of the Irish explained. None of them was offered for publication, chiefly because I didn't know how to go about the business of getting one into print. Finally I turned over one which took me a good deal of time to throw in the wastebasket. It's the title was, 'I'll See You Later.'"

"I thought so well of it that I submitted it to a publisher in Boston, put on a top hat and hat, and traveled in to see him. With my heart in my mouth I offered him my brain child for \$25. He looked at it for a big sum, but nothing venture, nothing gain, and said no to myself. The publisher read my precious little song right then and pronounced it then to my intense mortification, handed me a manuscript with a perfunctory apology for being able to use it. Then, thinking I had over-reached myself, I knocked off a second, quoted price, but it was no good. No publisher could be reached. I walked out like the proverbial crushed genius. I went back to Malden, and to the clackety-clack of the iron castings on the return trip composed, not so much as I might otherwise have done, but a plan of action. I would publish my song in the *Irish-American*, which I did less than three months later."

Are you realists of the theater really the romanticists, and our scorned romantic writers the real realists, after all? Joseph C. Lincoln has just been turning us topsy-turvy on this engrossing subject. Incidentally, this Cape Cod author, whose first dramatic work, "Shavings," has just settled itself on Broadway, is really interesting.

The quarrel between the realists and the romanticists of the theater has always seemed deadily dull and abstruse. Sam Harris insists the province of the theater is to entertain—first, last and all the time. So does Mr. Lincoln. He believes the same thing about books, and his readers will attest it. But one never can tell what authors will do once they turn playwrights. They want to revolutionize the drama before they've been born. But one never knows what Mr. Lincoln is one of those humble workers who never hope to reform, nor revolutionize, nor even revivify, human nature through the spoken, written or acted word.

"It's almost presumptuous," apologized the author, "for me to talk at all about the theater." You see, I'm a Yankee, and it is my duty to be. I would never have become a play if it hadn't been for Colonel Savage. He's a Yankee, and he saw in my book the possibilities of a Yankee play. Nobody else would have seen it. I mean, "Shavings" became a play. I can't believe it yet. Every night I go by the theater to make sure I'm not dreaming or something. I'm worse than little boys who believe in the Easter Bunny. I play, who looks in the lobby before



MUSIC FESTIVAL

April 6th to 11th, 71st Regt Armory, 34th St. and Park Ave.
By the ORATORIO SOCIETY OF N. Y., Walter Damrosch, Musical Director.

Tue. 8.15—**ELIJAH**—Mendelssohn—With Frieda Hempel, Me. s.
Alcock, Edward Johnson, and Louis Gruenberg.
Chorus of 1,000. N.Y. Symphony Orchestra. 7.15

Wed. 8.15—**RACHMANINOFF EVENING**
Rachmaninoff's last appearance as Pianist, and only appearance
Conductor. He will play one of his piano concertos, and conduct the
his important choral and symphonic works.

SOPHIE DRASLAW, GEORGE KRAVONOFF and RACHMANINOFF
Soloists.

Fri. 8.15—**Flight's Progress**—By Edgar Stillman
Kelly. (1st performance in New York.)
Chorus of 1,000. Children's Chorus of 400.
Orchestra of 130. Mabel Garrison, Marie
Sundell, Julia Clausen, Lambert Murphy,
Reinold Werrstall, Chas. T. Hittman, Karl
Dadman, and Frederick Patton.

SAT. 3.30—**Back**, Beethoven.
Jascha Heifetz, Pablo Casals, The Bach
Soloists.
7.15—**Dannstatt** of Faust—Barth, with
Florence Easton, Grille Harold, Leo I.
Frederick Patton, Chas. Kravonoff.
SUN. 3.30—Programme for **TEKZANNI**,
Chorus and N. Y. Symphony Orchestra of 1,000.
Single Concerts now on Sale at
Room 608, 1 West 34th Street, and Room 1203, Aeolian Building.

PHILHARMONIC
CONCERTS
JOSEF STRANSKY, Conductor
LAST 3 CONCERTS OF SEASON
REQUEST PROGRAMMES
CARNEGIE HALL
Next Thurs. Eve., 8:30. Next Fri. Aft., 2:30
Soloist, **Fritz Kreisler**
SUNDAY AFTERNOON, MARCH 28, at 2.
Tchaikovsky-Wagner
Including Symphony "FATHETIQUE"
Tickets at Box Office. Felix F. Leliefs, Mgr.
Princess Thos., Tues. Aft., March 23, at 3.
SONG RECITAL
Penelope Davies
OPEN-AD & BOX at the Opera.
Hancsael & Jones Announce
Acolian Hall, Tues. Aft., Mar. 23, at 3.
SONG RECITAL BY EDNA
MAPPELL
CONTRALTO. MASON & HAMLEN PIANO.
Acolian Hall, Fri. Aft., Mar. 26, at 3.
SONG RECITAL BY RACHEL
MORTON-HARRIS
SOPRANO. MASON & HAMLEN PIANO.
Acolian Hall—Tues. Aft., Mar. 30, at 3.
Recital
By
ANDRE DE RIBAUPIERRE
Soprano and Piano.

Brooklyn, Burlesque

And Outlying Houses

MAJESTIC—A. H. Woods will present Montague Glass' "Business Before Pleasure." The company includes Jules Jordan, creator of the character of Mawruss in London; and Harry First, as Abe Potash; Jane Lowe, the original "vampire" of the New York east; Lizzie Wilson, Jane Kenyon, Charles Stanton, Robert Kenyon, Gladys Kingsbury and Florence Pointer.

ONTAUK—James K. Hackett will be seen in Lillian Sabine's dramatization of William Dean Howells' novel "The Rise of Silas Lapham," which was

at the Garrick Theater by the Theater Guild. In the supporting cast are Nannette Comstock, Marjorie Vonnegut, Grace Knell, Orville Caldwell, Harry Fairbanks, Edward Douglas, Lillian Jagt, Phyllis Fowd, William S. Romain, Irwin Campbell, William Worthington, Cam Soddars, Albert Hanson and Milton Pope.

HUBERT - CRESCENT Edward Little's musical comedy, "Little Miss Charity," will be given in its first appearance. Mr. Clark is the author of "You're in Love," "De Luxe Annie" and "Money Girl." In the cast are Marie Nordstrom, Arthur Deason, Anne Sells, Clara May, Fred Graham, Ben Wells, Roland Hogue and Gwendolyn Roland.

RPHEUM—Bessie Clayton and company, Leon Errol and company, Rae

Ammer and Wright and Dietrich are the principal attractions. The new play, "Dale and Bunny Burch, Tudor Cameron and Harold Kennedy, Charles McGood and company, Julia Curtis and George Hill.

USHWICK—Valoska Suratt in "Scarlett" by Jack Latt, will be the headliner. James C. Morton and family, Margere Young, Mollie Fuller and company, and Frank and Tucker, Frank and Milt Brown, Milt La Tona's Models, Ryan and Ryan and Enos Fratzere complete the bill.

HUBERT-RIVIERA—John Drew, in "The Captain" with this original company from Maxine Elliott's Theater, will be seen this week. Included in the company are Janet Beecher, Arthur Barry, Ruth Findlay, Sydney W. Mason, W. Mason, La Tona's Armistage, William Williams, Albert Reed and Willard Bowman.

FANDARD—"Poly-Poly Eyes," with Eddie Leonard, comes to Broadway for the second time. The cast, with the original cast and chorus, including May Boey, Queenie Smith, Hugh Hennessey and Dan Kelly, Kate Pullman and Edna Kellar.

LUMBA—Dave Marion and his company will present a program of burlesque and vaudeville features.

LAST APPEARANCE IN N.Y. This Season
TICKETS \$1.00, \$1.50, \$2.00 and \$2.50.
Seat Sale Opens To-morrow
at RITZ-RODORF BOX OFFICE MT. C.L. W. NEI & D. F. MOSWENNY. (Rutland Palace)

CARNegie: TUES. EVE. MAR. 30, 8:15 Show. HALL (WED. APRI. MAR. 31, 2:20 Show).

NEW SYMPHONY ORCHESTRA
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Soloist: **LEOPOLD GODOVSKY** Pianist
Program: Weber, "Barytones"; Chopin Concerto
F. Minor; Beethoven's Symph. No. 5.
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